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not these initials in the very name of Ad(a)m, and does not Eze-kiel say that 'my servant David shall be their prince forever.'” Here then the migration of the soul into the new body is assured by the repetition of *any* letter of the name as the initial of the new name. And it would be a natural step for the belief to attach itself to the initial of the basic name which then is to be used as the initial in the new name.

Among the Old Germanic peoples too, then, the soul may have been thought present in the initial after death and transferable with it; alliterative name-giving by repetition of the initial of the departed no doubt was regarded as insuring the transmigration of the soul of the departed into the new body. But among our Germanic ancestors the theme had come to be the name-unit in the main; in variational name-giving the whole theme represented the family character and the soul. Now the tendency to greater and greater identity in the name as the mark of relationship was there; but the belief also aided this tendency. What took place in the change from variation to repetition was a development in the belief according to which the whole name came to be regarded as the symbol of the soul and its vehicle after the death of the body. Finally the belief associates itself exclusively with the repetition of the whole name of the ancestor whose soul and personality it is desired shall continue a new existence in the present descendant.

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SHAKESPEARE'S LAST SONNETS

One who ventures an additional word on the Sonnets of Shakespeare after everything has apparently been said thrice over might do well to introduce himself thus: “I am a Southamptonite, dating the Sonnets with Sarrazin from 1592 to 1596, accepting with Dowden the quarto order of the first 125 as chronological, with Massey identifying the Dark Lady as Elizabeth Vernon, and with Wyndham proclaiming the Rival Poet to be Drayton.” Or: “I am a Pembrokist, dating the Sonnets with Mackail from 1598 to 1603, with Tyler identifying the Dark Lady as Mary Fitton, and holding with Minto that the Rival Poet is Chapman.” Or: “I agree with

Sir Sidney Lee that the Sonnets are literary exercises which do not record the poet's own experience; I believe with Alden that it is impertinent to try to identify the Dark Lady; I think with Fleay that W. H. is not the youth to whom the First Series is addressed at all but Thorpe's "only procurer" of them; I am confident, with Walsh, that the order is wholly haphazard and must be completely readjusted to make the Sonnets intelligible; I haven't the faintest idea who the Rival Poet could have been, for I hold, with Rolfe, that many of the First Series may have been addressed to a woman. Or finally: "I am a free lance among the Sonnets' critics with a special set of conjectures all my own; though I do agree with Butler that W. H. is William Hughes, with Acheson that the Dark Lady is Mistress Davanant, and with Montmorency that the Rival Poet is Spenser; I realize, with Beeching, that Sonnet 107 must refer to the death of Elizabeth, though the majority, as McClumpha shows, are contemporary with *Romeo and Juliet* and *Love's Labour's Lost*." Having thus, or by some similar formula, presented his credentials, the new champion may enter the lists and proceed to break his spear against the Veiled Knight who guards the Mystery of the Sonnets.

My own choice among these and other possibilities, together with my particular reasons for dating the majority of the Sonnets from 1595 to 1598, I have given in the *Publications of the M. L. A.* for September, 1915, and I there maintained that much that we find in the Sonnets is mirrored in the plays. There is, however, one problem in this connection on which I then offered no comment but on which I now have a word to say. To introduce this problem I venture to quote a few sentences from Professor A. C. Bradley's lecture on "Shakespeare the Man."¹

" . . . But when he is dealing with lechery and corruption, the undercurrent of disgust seems to become audible. Is it not true that in the plays from *Hamlet* to *Timon* that subject, in one shape or another, is continually before us; that the intensity of loathing in *Hamlet's* language about his mother's lust is unexampled in Shakespeare; that the treatment of the subject in *Measure for Measure*, though occasionally purely humorous, is on the whole quite unlike the treatment in *Henry IV*; . . . that this same tone is as plainly heard in the unquestioned parts of *Timon*; and that . . . there is no apparent reason why *Lear* in his exalted madness

¹ *Oxford Lectures on Poetry*, pp. 325, 326, n.

should choose this subject for similar invectives? . . . If we do not take the second series of sonnets to be purely fanciful, we shall think it probable that to some undefined extent it owed its origin to the experience depicted in them. That experience, certainly in part and probably wholly, belongs to an earlier time, since sonnets 138 and 144 were printed in the *Passionate Pilgrim*. But I see no difficulty in that. What bears little fruit in a normal condition of spirits may bear abundant fruit later, in moods of discouragement and exasperation induced largely by other causes."

Now the tone of bitterness and disgust which we find in the *Hamlet to Lear* plays is found in only a few of the Sonnets. Those which are written to the friend regarding his treachery are without bitterness, and the Sonnets which address the lady are for the most part wholly in keeping with them. It is the later sonnets, 141, 142, 147-152, which have cast their shadow over the whole "Dark Lady" episode. Compare, for example, the ending of Sonnet 42,

But here's the joy: my friend and I are one;
Sweet flattery! then she loves but me alone.

with that of Sonnet 147,

For I have sworn thee fair and thought thee bright,
Who art as black as hell, as dark as night.

What I believe has not hitherto been noticed is that this vast difference in tone corresponds to an equal difference in the situation. Until we reach Sonnet 142 we have no indication that the lady is married, and indeed the opposite is implied not only in the tone but in the subject matter of the so-called "Sonnets story." Moreover, in this last sequence the friend has entirely disappeared. We have only the distressing implications that the lady is now married and that Shakespeare has returned to her. On his part there is anger, self contempt, and futile struggle; on her part as well, alternate love and hate. There is no reason, therefore, why the sonnets which correspond in tone with the *Hamlet to Timon* plays may not be strictly contemporary with them; there is no reason that I can see why the attitude of mind which produced those plays should be separated even in time from such an experience as *would* have produced them; and there is no reason why the bitterness and intensity either of the plays or of these few sonnets should be connected with the treachery of the handsome young friend whom Shakespeare so readily forgave.²

² Professor Alden, whose Variorum edition of the Sonnets is now before

Now if this correspondence of plays and sonnets is significant, and Shakespeare's turning from such comedies as *Twelfth Night* to *All's Well That Ends Well* and *Measure for Measure*, and from such tragedies as *Julius Cæsar* to *Hamlet*, *Othello*, *Timon*, and *Lear*³ is not to be wholly accounted for by a contemporary preference for tragedy, shall we have to question the date of Sonnet 107? If this sonnet refers to the death of Queen Elizabeth, then Shakespeare was writing of "this most balmy time" in a lyric or personal mood, while as a dramatist he sought expression in *Othello* and *Measure for Measure*. This is a very small objection to my claim that the plays are not to be too wholly dissociated from the poet's own temperament and experiences, since "a sonnet is a *moment's* monument," and the tragedies of this period are by no means unrelieved. But I take advantage of the occasion to register my conviction that Sonnet 107, as Tyler suggested, refers to Essex's rebellion in 1601, and hence just escapes the "period of gloom."

There is no reason why Shakespeare should not exult in the defeat of Essex. His *Henry V* celebration of the Earl's hoped-for return from Ireland, "bringing rebellion broached on his sword," is obviously national and not personal; after Essex's dismissal from all offices of state, in August, 1600, he was dissociated from Shakespeare's patriotic pride.⁴ And that Southampton was the associate of Essex in his wild scheme means nothing to me in this connection. The Earl of Southampton had received a couple of dedicated poems from Shakespeare a few years before, as he had also done from various other poets. In 1601 Shakespeare did not know that this nobleman would some day be identified with his young friend Will H——, and a wonderful intimacy be built up between the Earl and the actor. If Shakespeare celebrated in this sonnet Southampton's release from prison in 1603, then "tyrants' crests" in the last line would necessarily refer to Queen Elizabeth, which is, of

us, suggests to me that we may have another lady as well, in this new situation. But I refuse to believe in another dark lady (for the "dark" is still insisted upon). Whatever presumption there is would be certainly against it.

³ My reason for placing *Timon* before *Lear* may be found in *The Journal of English and Germanic Philology*, Vol. XII, pp. 11, 12.

⁴ The rebellion of Essex is an insignificant bit of history now, but we know that it loomed large in its day. There were plenty of "sad augurs" who talked of the overthrow of Elizabeth and of civil war.

course, quite impossible. But if "W. H." had sided against Essex and was released upon his overthrow, we should have a situation with which everything in this most puzzling sonnet would accord.

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MANKIND AND THE MUMMING PLAYS

Lines 426-468 of the Macro Morality play *Mankind* have some points that suggest a connection with the modern mumming play, or, more accurately, with its medieval prototype.

1. In ll. 425-440 Myscheff offers to cure Now-a-days of his wound by smiting off his head and setting it on again as good as new. This heroic remedy is similar to the mock cures in the modern mumming plays. For instance, in the first part of the St. George play performed at Bampton, in Oxfordshire, the Doctor, who is summoned to cure the "Turkish Knight," enumerates the wonders that he can perform, one of them being to cure a magpie of the toothache by cutting off his head.¹ In the second part of the same play, the Doctor, called in to cure the "Soldier Bold of Prussia," says,

Yes, there's a doctor in the land,
Capable of head and hand;
And if this man has got a cough,
I'll cure him without cutting his head off.
And if this man has lost his head,
I'll put a donkey's on instead.²

Two other plays, one of Islip, Oxfordshire, and the other of Berkshire, give the same cure for the magpie's toothache.³ In a Worcestershire play, "Turkish Knight" is revived by the Doctor, who boasts, "If I break that man's neck, I'll put it in place, and not charge a farthing for my pains."⁴

In none of the extant plays is the cure of the dead or wounded knight represented as being effected by beheading; the remedy is

¹ P. H. Ditchfield, *Old English Customs*, p. 322.

² *Ibid.*, p. 325.

³ *Ibid.*, pp. 318 and 313.

⁴ *Notes and Queries*, 2nd Ser., XI, 271.